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Theophilus, a Greek, or one representing the Greek; his Gospel was not for the Jews: *e. g.*, he does not use 'Rabbi' but 'Epistates' or 'Didaskolos'.

The brief preface contains some statements worthy of note. After calling attention to the new light thrown on the New Testament Greek by the recent discovery of an immense number of papyri, showing that the Greek of the New Testament was the common Greek vernacular of the period and in general use throughout the Roman Empire, the writer states two assumptions, which he adopts, and which are all but universally accepted by scholars: First, that the third Gospel and the Acts of the Apostles were the work of the same author, approximately in their present form; second, that the Gospel of Luke is based upon a Greek source, substantially identical with our Mark, and also upon further Greek memorabilia (commonly called Q) both of which were also used by Matthew. These two assumptions are very significant as the final conclusion of the most searching analytical criticism extending over a century and a half.

The name of the author of the Gospel and Acts has been left an open question, although the Lukan authorship is now generally accepted; at any rate, there are no very strong arguments against it.

CHARLES L. WELLS.

FROM A FLAT HOUSOTOP. By Charlotte Hardin. Boston: The Four Seas Company. 1920. Pp. 67.

THE WIND OVER THE WATER. By Philip Merivale. Boston: The Four Seas Company. 1920. Pp. 50.

MOODS OF MANHATTAN. By Louise Mallinckrodt Kueffner. New York: The Modernist Press. 1920. Pp. 61.

None of these three slight volumes constitutes or even contains a contribution to poetry. The first, although it seems conditioned by not inadequate emotional moods, lacks the adequate voice: its reed is thin, uncertain. The second is a one-act play written in blank verse, and laid in the Iceland of the twelfth century. It has a smooth grace and a symbolic suggestiveness touching the mysteries of change; but stylistic propriety is not a synonym for authentic power. The third is a grotesquely unsuccessful effort to uphold the banner of the Imagists.